

171 bags, recalling the typical checker and diagonal step design of Blackfoot
415 beading. This type is, however, unusual among the Gros Ventre.

531 The fine bag shown in Fig. 6, collected by Dr. Clark Wissler, presents
unusual quill-embroidery on its front, suggestive perhaps of Sioux influence
or origin; but the bead-work on its cover and sides, and the attached tin
and horsehair ornaments, are typically Arapaho, except for the fact that
this tribe would be very unlikely to make any pattern without at least some
proportion of white. The transverse lines of quill-work on this bag might
be regarded as nothing but a further five-line development of the three-line
grouping illustrated by the last figure, with an alternating bar-pattern for
its chief ornamentation instead of the box figure, which in element is identical.
The central figure, however, is the typical Sioux spider-web pattern described
by Dr. Clark Wissler,¹ and so far without any parallel among either Arapaho
or Gros Ventre, or any approach nearer than that shown in an instance of
blanket painting.² The two parallel bars in the centre of this concave
quadrilateral figure, and the diamond-shaped feather symbols at its corners,
are also typically Siouan: only the last-named element is occasionally used
by the Gros Ventre.

237 Buffalo paunches, the mouth being drawn up by a string, like a sack,
415 were used for carrying and holding water, a paunchful being hung up in
505 the tent. If buffalo had been killed, and it was desired to transport the
meat across the Missouri, the paunches were filled with meat, blown up,
tied together at the mouth, and floated. The well-known circular skin
[501] boats of the Missouri tribes were also used by the Gros Ventre for trans-
porting clothing and property across streams.

171 Fig. 7 shows an ornamented food-bag of bladder. At the top is a strip
415 of skin covered with red quill-embroidery, with square star designs in blue
531 and white. From this strip of skin hangs a red quill-wound fringe. The
thong handle of the bag is partly quilled, and has quilled thong pendants
hanging from it. At the bottom of the bag a round piece of skin, covered
with green-and-white quartered bead-work, is sewed on.

171 The navel-amulets of the Gros Ventre, which resemble those of the
415 Arapaho in their use, are in form of a somewhat different type, as they
532 approach more nearly to an animal's shape. They usually represent
751 "aniwa", the "horned toad" (southern Arapaho, *saniwa*), a "lizard"), or
sometimes a person. Their general shape is, as everywhere on the Plains,
a rhomboid on end. To this the Gros Ventre add at the upper end a small
rhomboid, forming the head of the animal represented. This augmented
shape has not been found among the Arapaho, with whom the typical form

¹ See Bulletin of the American Museum of Natural History, Vol. XVIII, Part III, p. 248.
² *Ibid.*, Vol. XVIII, p. 85, Fig. 130.

1908.]

Kroeber, *Ethnology of the Gros Ventre.*

107

is a narrow simple rhomboid.¹ The Blackfeet and Sioux make figures resembling those of the Gros Ventre, but carry the realism farther. The Sioux most frequently represent an entire animal with head, legs, and tail, much like Fig. 1 in Plate VIII of Vol. XVIII of the "Bulletin of the American Museum of Natural History," but broader, in the shape of a turtle.² The Arapaho, Gros Ventre, and Blackfeet use ornamented strings hanging from the corners of the rhomboid to represent limbs and tail. The Blackfeet make realistic snake amulets for their boys, and more conventional turtle or lizard-like figures, resembling those of the Gros Ventre, for their girls. Among the Assiniboiné, and west of the Rockies among the Bannock and Ute, a reduced form of navel-amulets occurs, though perhaps it is not the only one used. It is usually small and flat, with the acute angles of the rhomboid cut off transversely, rendering the whole piece hexagonal rather than quadrilateral. Sometimes the entire edges are fringed. The relative distribution of this small form and of the other forms is not yet clear. A Shoshone amulet in the Museum is a pointed rhomboid resembling the Arapaho type, even to being quartered in its head-ornamentation. A Kiowa specimen in the Anthropological Museum of the University of California is a plain rhombus, of Arapaho type, except in being smaller and more nearly square. The following distribution of types is at least partly correct: realistic, Sioux, Blackfoot, occasionally Arapaho; semi-realistic, Blackfoot, Gros Ventre; conventional rhomboid, Arapaho, Kiowa, Shoshone; reduced hexagonal, Assiniboiné, Ute, Bannock, and perhaps Shoshone.

On Plate IX are shown three Gros Ventre navel-amulets. Fig. 3 was said to represent a horned toad, and Fig. 2, a person. It will be seen that the mouth in the former is near the end of the head; in the latter, in the lower part of the face. Both these specimens have quilled or beaded appendages at the two side corners and at the lower end. Fig. 1 has a distinct



Fig. 7 (50 1801). Ornamental Food-bag of Bladder. Length, 20 cm.

¹ See Bulletin of the American Museum of Natural History, Vol. XVIII, Part I, Plate VIII.
² Ibid., Vol. XVIII, Part III, p. 242, Fig. 70.

171 tail as well as head, a cross instead of an attempt at representative ornamentation in the bead-work on the head, and unornamented yellowed thongs as sole attachments. Another specimen (Museum No. 50-4278), not figured, 532 is much smaller than any of the others. It resembles Fig. 3 of Plate ix in that the bead-work on its upper surface is quartered, and that there is a distinct attempt to represent eyes in the head. The attachments are short unpainted thongs with tin cones at their ends. 751

Of these four pieces, Fig. 1 of Plate ix and Museum No. 50-4278 are unbanded on the lower side; Fig. 3 of Plate ix has a few curvilinear leaf-ornaments on the lower side; and Fig. 2 of Plate ix is entirely beaded on both sides, showing on the reverse a simple quartering in blue and yellow without attempted representation of animal form. It thus appears that all the pieces are ornamented with bead-work in quartering, a design found also among the Arapaho, although transverse or diagonal parallel lines, or a crossed longitudinal line, are more common among them. The specimen figured

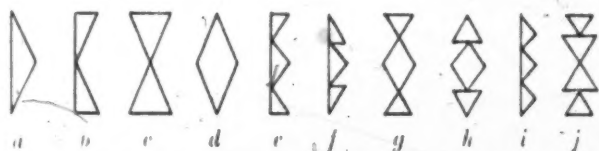


FIG. 8. Triangular Designs on Parfleches and Bags.

in Fig. 1 of Plate ix is quartered asymmetrically. The greater flatness of Fig. 3, same plate, is due to the contents of the amulet-pouch having been removed, no doubt for preservation.

531 The principal form of Gros Ventre decorative art other than embroidery 171 is painting, mainly on skin and rawhide. As to the symbolism of this painting, as little was learned as of the symbolism of embroidered designs. The style of decoration itself, however, offers some points of interest when compared with the forms of decoration typical of other Plains tribes.

Outside of robe-painting, tent-painting, and semi-realistic painting of a more directly symbolic or religious nature, the principal form of this branch of Plains decorative art is the painting of parfleches and rawhide bags. In these the decorative field is invariably rectangular, usually nearly square. Within this rectangular field, which may be merely outlined or may be heavily bordered, three principal types of design elements and combinations of elements can be distinguished. These can be called respectively the "triangular," the "square-and-triangular," and the "square."

The triangular type of design is by far the most common, taking the Plains as a whole, and among some tribes is used almost exclusively. The

727 counted coup on the enemy filled a pipe, and held it for the rest of the party to smoke as they stood in a row. The returning war-party, if 554 successful, always painted black, but if a member of their own party had 722 been killed, they returned without rejoicing; unless sometimes, when the loss of the enemy had been greater than their own, and a relative of the dead was in the party, he might say, "One of the enemy pays for my relative. On account of the others, let us enjoy ourselves." Then the party would paint black, and celebrate. Wounds received by members of the war-party would not prevent celebration, unless, of course, they resulted fatally; and they were always regarded as an honor.

726 Some war-parties started off publicly in broad daylight, having made 727 it known that they were going; and any one who wished joined. Sometimes, perhaps, two men would agree to go, and invited such others to accompany them as they wished. Women not infrequently went with the war-parties. If a man was killed in war, his relatives, especially his parents, 765 mourned for him. His father might go to the tent of a renowned warrior, and cry until this man became angry and announced a day for a party to start out to obtain revenge. On the day set, the party left publicly, usually on horseback.

751 A man's supernatural war paraphernalia are shown in Figs. 27, 28, and 237 20. They were obtained from a middle-aged man who had them from his 726 grandfather, who first dreamed of the magpie and the other animals connected with the paraphernalia, and made the objects. A cylindrical rawhide case (Fig. 27), such as is found used for holding feathers and medicine 718 among most Plains tribes, is painted with a yellow, green, and blue design 283 resembling parfleche designs. These colors represent the various colors of the birds that were dreamed of by the original owner, and whose feathers are kept in the case. The case is called the "house" of these objects. A wing-bone is attached to the outside of the case to make another whistle from in case of loss of the finished whistle included in the outfit. A small bag containing a necklace is kept in the case. The bag (Fig. 28, a) is ornamented with bead-work representing a frog (kaka"). This frog was part of the original owner's dream. The necklace (Fig. 28, b) has various wasöö ("medicine-roots") on it. These are said to be neither eaten nor otherwise used, except as they are worn on the necklace. The bone whistle (Fig. 28, c) alluded to is attached to a necklace of otter-skin. It is blown during the fighting to prevent injury. A magpie's skin (Fig. 28, d) and the skin of a smaller bird (Fig. 29, a) are also contained in the case. The white magpie-feathers are dyed yellow. The two skins are worn at the back of the head, and prevent the wearer being injured even in a hand-to-hand fight. A head-dress of ten magpie-feathers and of a white plume on red-painted

1908.]

Kroeber, Ethnology of the Gros Ventre.

193

thongs, tied together at the ends with a medicine-bag, and four brass bells (Fig. 29, b), is tied to the hair over the front of the head. When the warriors sing before dressing for battle, this head-dress is also used as a rattle. The medicine attached to it is chewed, and rubbed over the owner's body, as well

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[531]



Fig. 27. (50-1952 a) Medicine-case for War Paraphernalia. Length, 40 cm.

as over his horse's, after he has painted himself. Two plumes of eagle-down (Fig. 29, c) are tied to the horse. One is tied to its fore-leg, the other to its tail. Then it will not be shot, and, if it falls, will not be hurt. In case of flight and pursuit, a little medicine that is attached to these plumes in a small

[text continues on p. 195]

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1908.]Kroeber, *Ethnology of the Gros Ventre*.

195

bag is given to the horse to prevent its becoming exhausted. A cloth to wrap the various feathers and the whistle completes the outfit.

A warrior's outfit that was obtained for the Museum (specimen Museum No. 50-1862 a-c) consists of a beaded knife-scabbard, carried because the owner has cut loose horses that were tied by a rope leading into a tent; of a man's awl-case, carried presumably for mending moccasins and for

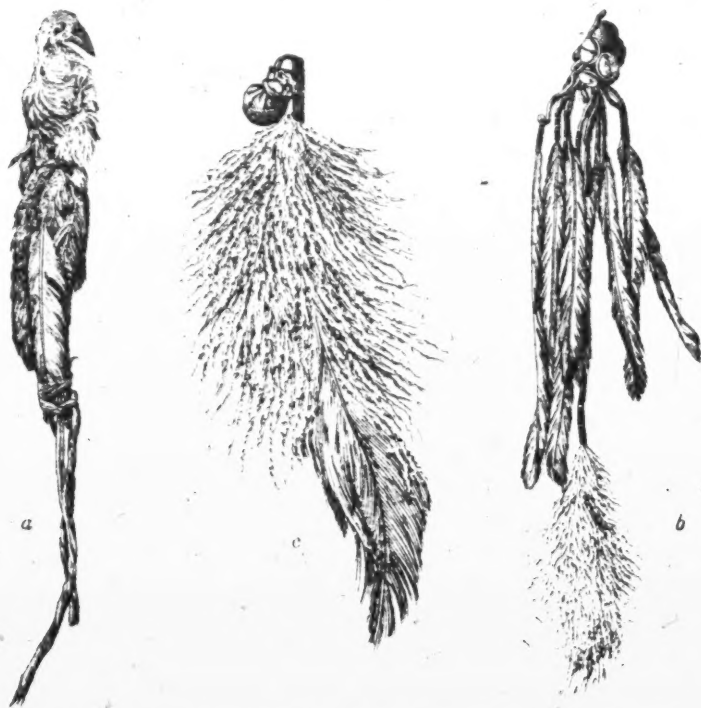


Fig. 29 (50-1952, f, g, h). War Paraphernalia. Lengths, 32 cm., 20 cm., 20 cm.

similar purposes; and of a piece of a scalp ornamented with beads, and worn attached to the shoulder of his shirt. The scabbard is ornamented with rectangular U-shaped bead-work designs similar to those in Fig 3, and representing horse-tracks.

[787] Sometimes in dreaming, a man saw a person in battle wearing the skin of a certain animal, and fighting very successfully. He would then wear the skin of that animal. Specimen Museum No. 50-1901 is a weasel-skin

243 used in this way. The owner twice dreamed of a weasel, which told him to
726 use its skin. Thereupon he first wore a weasel-skin in dances, and later
751 carried it to war. Subsequently he lent it to his son and to other men who
778 went to war, and they always returned successfully.

[787] A man to whom a fisher had appeared in a dream or vision used a fish-skin medicine-bag, and on going to war carried this with him.

A renowned warrior, dead for some time, received his personal medicine from the bears, and was forbidden to scalp, count coup on the enemy, or take away a gun. He could only kill. He once killed two Sioux with one shot, at a place which received its name from the event.

[442] A simple riding-whip (specimen Museum No. 50-1821) has on its wooden handle four red marks, each of which is said to represent an enemy struck in the face with a whip in battle.

532 Representations, used in the modern "war-dance," of the weapons of
726 Black-Wolf, a well-known Gros Ventre warrior, part of whose experiences in war are told below, consist of a shield and spear. The shield, which is made of painted white cloth, represents the shield carried by him on an occasion when he rushed to battle with no other weapon. The shield is decorated with a blue crescent along the lower edge, representing the sun, and bordered by a wavy red line denoting lightning. The wooden spear and spear-point represent a spear with which the owner stabbed a Piegan in battle. The [822] spear-point is painted blue and red; the blue representing iron, the red blood. Red marks on the handle of the spear represent coups.

[292] A pair of beaded and painted moccasins executed by a woman, but designed by an old man, symbolize his exploits in war. An outside rim of beading represents the enemy's camp-circle. In the middle of the camp-circle is beaded the figure of a tent belonging to a chief. To this tent was tied a horse, which the wearer of the moccasins cut loose. This feat is represented by an outline painting of a horse and halter. Three U-shaped figures, also painted, are horse-tracks, and represent the capture of horses. On the other moccasin there are again three such figures in a row, which here were said to indicate a charge on horseback on the camp; while two other such figures, facing each other, indicate a face-to-face fight.

Curtains hanging behind the bed in front of the tent-wall were sometimes painted to illustrate the owner's achievements in war.

WAR-EXPERIENCES OF INDIVIDUALS.

114 The following narratives give an entirely personal account of the war-
115 experiences of three individuals, two of them men of about sixty years of

1908.]

Kroeber, *Ethnology of the Gros Ventre.*

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A man who pledges and erects a sweat-house does not participate in the sweating. He makes the fire, heats the rocks and passes them into the house, raises and lowers the blankets, and performs other services.

In sweating, animal tails were sometimes used to beat the body with. Fig. 43 shows such an implement, made of the tail of a buffalo, on a stick handle cased in the skin of the tail. This object is similar to the Arapaho specimens described in the "Bulletin of the American Museum of Natural History" (Vol. XVIII, p. 316), but is noticeable for the shortness of the hair on the tail.

When people were called to come to sweat, *hixteib'nix'a't* ("Above-Nix'a't") was first called to sweat with them. Then the people were called. This personage, whose name also means "Above-white-man," is said to have been prayed to before the whites were known; but the Gros Ventre, like the Arapaho, state that they do not know whether he is identical with the *Nix'a't* of their myths. Ordinary prayers were always addressed first to *hixteib'nix'a't* or to *ñganānin* ("our father"), then the sun and moon would be mentioned, next the sacred pipes, and then the earth. After these had been mentioned, anything else could be prayed to.

A charm tied on horses to make them run fast consists of rabbit-feet painted red and tied together. The Arapaho used rabbits' feet for the same purpose.

Specimen Museum No. 50 1801 is a pair of wild-cat-tails worn by young men at the shoulder, or at the heel of a moccasin. They were also tied to children's belts, next to the skin, in order to keep them from wetting the bed.

Specimen Museum No. 50 1903 is a gorget (commonly called by the Indians in English "moon-shell") said to have been made in the old way from an intervertebral disk of a buffalo. At present these objects are usually slightly concave, and are made of china.

The Gros Ventre, according to Dr. Clark Wissler, call certain corrugated fossil stones "thunder-stones." The Assiniboine seem to use the same name. The Blackfeet, who perhaps have most developed the cult of these objects, call them "buffalo-stones." A specimen from the Northern Arapaho is shown in the "Bulletin of the American Museum of Natural History" [These are probably *Ammonite* septa, -Analyst]



Fig. 44 (50-4280).
Thunder-stone. Necklace.
Length, 21 cm.

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1: Kroeber E-5 (1901) 1908

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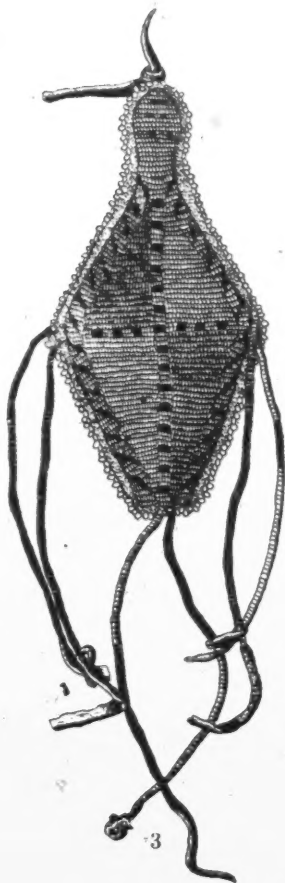
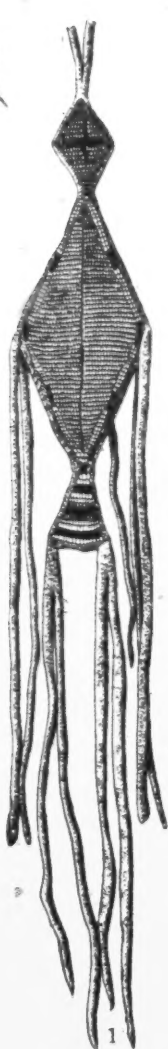
ANTHROP. PAP. A. M. N. H.

VOL. I, PLATE LX.

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NAVEL-AMULETS.

[End plate 2]

Necessities of Life

Feathers, especially eagle feathers, were highly prized, and red paint, prepared from ochre, as well as other paints obtained through the trader, played their part in bodily decoration. 63 292
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The younger men thought a great deal of their appearance. One of the things they made for themselves was fancy painted sunshades of rawhide. The designs painted thereon had a yellow background against which various other colors stood out. Coming Daylight remarked: "These sunshades looked so fine that the other tribes copied them, just like the whites get their styles from Paris." Long thick hair was the ideal both for men and for women. The tail of the porcupine made an admirable comb. A number of perfumes were used by the young men. The castor of the beaver, for instance, was put in the paint bag so that the material for daily painting would be sweet smelling. Again, young men crushed "Piegan berries," chewed them, and rubbed them on hair, horses, and bedding, as perfume. 292
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Incidentally, according to Coming Daylight, in order to clean their buckskin clothing, the Gros Ventres would wear it into the water, getting it completely wet, and then rub it thoroughly with a certain kind of white clay.¹⁴ She said that the tribe was spoken of by other tribes as always having such nice white clothes, and to this habit of rubbing them with clay she attributes the name by which the Gros Ventres call themselves, *a'aninin*, "white clay people." 296
[10]

Ear-rings, worn both by men and women, were made from imported abalone shell, which they cut up and shaped; they also used a certain type of imported white shell. Many other kinds of necklaces, armlets, and so on were apparently used, but on these we failed to get details. 301
[439]

HOUSEHOLD AND TRANSPORTATION

The lodges of the Gros Ventres were made from buffalo hides, the number used in each depending on the size of the lodge. They 342

¹⁴ This custom is mentioned in the sources of the early 19th century. Cf. Harmon, p. 277; Henry, v. 2, p. 734. The latter adds, as a further distinguishing characteristic, that when the Gros Ventres use red "it is always of a light color, inclining to pale vermillion. The dark red or Spanish brown, so much in vogue among the other Meadow tribes, does not suit their taste." [822]

142. *The Gros Ventres of Montana: Part I, Social Life*

863 might even 'fuss' a little with him, saying something like: 'Look at you! I thought I told you to urinate. I'm trying to make you do it at the right time, and you want to hold back!' But we were not harsh with infants because we knew they have to learn. Anyway, if you misjudged the time, all you had to do was to throw out the powdered chips and put in fresh ones. The old way was much better. These diaper-babies around here now are much more trouble."

[755] If a child developed enuresis, a tiny bit of the tail of a fox or of a beaver tied to his belt, or a piece of badger skin for him to sit on, was thought to guarantee a cure.

854 To help the child who had trouble teething, it was considered
[825] wise to kill a mouse, skin it, take the back thigh and, after cooking
[757] it well, rub on the gums. It is said by Coming Daylight that the Crow used fish for this purpose. Some children have such a difficult time that their gums are very sore and their tongues even swell. Coming Daylight's grandmother and others knew how to

[757] remedy that condition. The doctor, using a sharp-pointed bone, would lance the gums here and there where the teeth were coming, after allowing the gums to bleed, they would rub some powdered root on the gums. As a preventive, old folks said to catch tiny baby mice and, after roasting them on the coals, feed them to the child. Coming Daylight, for instance, did that for her children, and none of them had any trouble with teething.

856 They would let babies crawl when they showed the inclination to do so, but the old women were sure that they always watched their babies more closely than mothers do today. They used to encourage them to walk by holding them up and helping them. It has been Coming Daylight's experience that boys learn to walk more quickly than girls. It may be, however, that more attention was given to boys.

198 The only expression the old women, or the younger ones for
856 that matter, could think of that could be considered "baby talk" was that babies, when very small and just beginning to talk, say: "I" (prolonged and with strong glottal stop) if they do not like something or do not wish to take what is offered. This, together with na'a 'mother' and ni'a 'father,'*—which babies say properly

* These are vocative forms rather than descriptive forms.

Birth and Infancy

143

right off,—are about the first words a baby says. When a child is backward in learning to talk, the remedy is to feed him meadow-lark eggs, hard-boiled. Cora says this treatment was very effective for one of her sons, and Coming Daylight fed them to one of her daughters. They all agreed, however, that the treatment may sometimes be too effective. If anyone is very talkative even today the favorite saying is: "His mother must have fed him meadow-lark eggs."

The care of her baby was the first duty of a mother. Of course, if she were a co-wife, the other wives might help her, and in any case the grandmother might take a hand. But Coming Daylight often had no one upon whom she could depend, so she had to be extremely careful. For example, when she was married to Little Man and had an infant in the toddling stage, she would drape a blanket loosely about her hips and while she sat and did beadwork, the infant could play safely at her left hip inside the blanket. The old-timers, moreover, never left a baby alone. When her first child was born Coming Daylight was told by her grandmother never to leave a baby alone; that if it were absolutely necessary she should leave him even for a minute, she should take a small stick, blacken the tip with nicotine, and leave it in the swing or alongside where the infant lay. This was done to keep the "spirits" away. Even Mary feels strongly about leaving a child alone. She tells her daughter about it, but the daughter is very modern. The result is that frequently Mary stays home from a dance rather than leave a grandchild by itself.

If the mother of a young infant was going on a trip, for instance, to pick berries, she invited the baby's *bta'tao* 'shadow, spirit/ soul' saying: "Come on with us or we might leave you. We are going now." If one failed to do this, it would be like leaving part of the baby behind and the baby would be cross all evening.

Sometimes other children in the family would be called upon to look after the infant. They were apt to get tired quickly however and tell their mother: "Hurry up and take your baby or I will drop it." Girls were depended upon more than boys to look after younger siblings, and girls more or less were expected to do so "right from the beginning." The old women felt that formerly

144 *The Gros Ventres of Montana: Part I, Social Life*

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857 men were much more interested in children than they seem to be at present.

855 Just as soon as a child was old enough to look after himself—
815 say from about the age of three or four years—he would be com-
857 pelled to bathe every morning before eating. An older boy would supervise his younger brothers and see to it that they complied with the regulation—even in winter when it was sometimes necessary to cut a hole in the ice. Al says: "This is what makes one tough." Charles gave as illustration an incident which occurred one morning when there was ice on the edge of the river and snow was floating on the surface. "An older brother said to his three younger brothers: 'Go and take a plunge.' The wind was blowing and the three boys sat on the bank, each one encouraging the other to be the first one in. The older brother came behind them yelling: 'I didn't say to you boys to stay on the edge—I said to take a plunge!' Whereupon he threw each of them in the icy water telling them to wash their faces, hair and hands. He then sent them home to water the horses while he took his plunge." In case the lodge might be too far from a stream in winter, the boys and men rolled in the snow and rubbed their bodies with it. Everyone, young and old alike, bathed every day.

515 That the daily dip was looked upon as a health measure is shown
751 by the statement of Cora who remarked that when she was small she used to bathe daily in the creek and she has never been sick up to the present. Coming Daylight, too, said that she had kept up the practice until a few years ago and complains that she has been sickly ever since giving it up.

271 It was considered important for health's sake to drink a lot of
751 water too. The relatives who raised Coming Daylight used to tell her to wash her mouth out with water immediately upon arising. Further she was instructed to drink water right after eating, even though she might not feel thirsty, and to walk about after finishing a meal. She claims she followed these rules all her life and that for this reason she is not troubled, as so many of the aged are, with difficulty in controlling urination, and so on.

302 After the morning bath, all would have their faces painted all over with red paint "in order to keep their faces clean and light-skinned." Coming Daylight complained that since this practice

776 anything. So Coming Daylight took her infant to her aunt who
753 was a kind of "spiritualist" (one having a ghost helper). The
aunt took the baby in her arms and told Coming Daylight: "You
get me a piece of charcoal." The aunt took the charcoal and rubbed
it on the baby's neck at the back, bent over as if she were going
to bite the infant, drew out (apparently by sucking) a little sliver
from the baby's neck, and said: "This is what caused her to
have a stiff neck." They said a spirit had shot her, although they
did not have the baby outside when this happened to her. You were
not supposed to take an infant outside in the dark without cover-
ing its head. Actually Coming Daylight's infant was inside the
tent during the night and they heard something hit a lodge pole
and it seemed to frighten the baby, who continued to cry until
the aunt removed the sliver.

[158] Mental abnormality could also be caused by such bad spirits,
ghostly or other, whether by "shooting" the victim or getting into
751 him is not known. To keep the bad spirits at bay, a stick, with its
776 tip blackened with "nicotine," was left near a baby whenever the
baby had to be left alone. Whenever adults went out in the dark,
they picked up and carried a stick, of any kind; it was believed
that the spirits were afraid of the sticks and would not come near.
Beyond such protective observances there appears to have been
no cult proper of these bad spirits in the way of propitiatory
prayers or offerings.

753 Much, though not all sickness was ascribed to a malevolent
776 being called Atsa: . When illness recently took off a mother and
child in a family, the people said, "Atsa: has visited so-and-so's
family." Atsa: did not himself put sickness-causing objects in his
victims' bodies, but he was responsible indirectly for other kinds
of illness, that is, he had something to do with them. To him
[731] were attributed particularly epidemics, especially smallpox, chicken
pox and measles. He was an ugly, hideous being, unkempt, with
scaly skin and bushy hair who never washed his face. He was
thin and starved-looking and his nails were long. He was thoroughly
disliked. No food or pipe was ever offered to him. When serious
776 sickness visited the camp, the Supreme Being was prayed to:
"Take Atsa: away. He is causing a lot of trouble." Atsa: was

The Feathered Pipe and Other Pipes

159.

According to Al Chandler, if some one were ill a near relative would vow to be painted and would go to the keeper. The sweat-lodge rite was first gone through. After this, in the keeper's lodge, the keeper would take the paint from the Pipe bundle, make a smudge as usual, sing the songs, dip his finger in the paint, and hold it up while addressing the Supreme Being and add: "This man vowed to you that he wanted to be painted with your paint so that his child might live," or similar words. Then he repeated the same thing to the Pipe. Then he painted first the vower, and afterwards he painted the men and male children present and the co-keeper, the women and female children,—the males with a curved band on the forehead near the hair line, the females with dots, one on the forehead and one on each cheek. This painting could take place any time in the year.

According to Garter Snake, in case of dangerous or critical illness, the vower would promise to cook up lots of food and have the keeper open up the Pipe bundle and paint the vower. If the vower were a man he was painted with the sacred red paint by the keeper; if a woman, by the co-keeper. The Pipe child would sit with the co-keeper during the rite. All the men, women and children who could attend would come to the keeper's lodge and be painted. Any ex-keepers and ex-co-keepers present would not be painted by the keeper and co-keeper as they would paint themselves.

According to Charles Buckman, it was customary to unwrap the Pipe bundle at this vowed painting rite.

Apart from this vowed rite, ritual face painting was also, as previously noted, a common feature of the Feathered Pipe dancing ceremony. In addition, according to Jim Shortman, if the Feathered Pipe keeper were told in a dream by the owl that sickness was coming to the camp, he would call all the children and infants together with the grown-ups to his lodge and would paint every individual.

Offerings to cover the Feathered Pipe could be made by anyone, at any time of the year, winter included, more frequently with, but often without, previous vow. They were commonly made for cure in cases of illness. The original first owner of the Pipe had told the people: "If you are sick, you can make a vow to cover the Pipe, and thus get well." But covering occurred also on other

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314 *The Gros Ventres of Montana: Part II, Religion*

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757 sional individuals; supernatural remedies used only by professional medicine men or women with power.

NATURAL REMEDIES

751 Both preventive and curative measures of the natural or rational order were numerous.
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[731] The most common preventive measure was the daily early morning plunge in the stream or roll in the snow by men, a practice carried out for hardening the body as well as for cleaning it. In small epidemics scattering and isolation were regularly resorted to in order to check the spread of the disease. The use of skunk fluid as a curative was more a Cree than a Gros Ventre procedure, but there was a Gros Ventre belief that skunk fluid diluted with water and put into the eyes of a person was a preventive and cure of snow-blindness. A mother, on knowing herself pregnant again, would cease nursing her infant lest it suffer from "bad stomach and diarrhea." Drinking the blood of a freshly butchered buffalo was looked upon as a preventive of tuberculosis.

757 Curative measures of the rational order were of many kinds. We recorded the following, but our list is far from exhaustive. All of them may best be classified as "domestic remedies," measures of common knowledge, resorted to by everybody who wished to use them, and not considered proprietary right of particular individuals.

757 Many herbal curatives came under this category.¹ The roots of
278 "sweetheart briars," so called because the burrs stuck so tightly, were used for colds, and the deeper the root the stronger was the medicine.²

An infusion of peppermint is now used as a beverage by everybody for "fits, spasms and stomach disorders," although the medicinal use of peppermint was formerly the monopoly of Flat Pipe keepers. A very strong drink was made by boiling a certain root and just a little of it drunk as a cure for difficulty in urination.

¹ Cf. list in Kroeber, 1908, pp. 224-27. We made no attempt in the field to get a full list of such herbal and other curatives.

² The Piegan, according to Coming Daylight and Singer, used these as "blood medicine."

[170]